Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Canadian Films Boost Exports

Audio Will Shoot 'This Is Canada'

An hour-length feature, This Is Canada, will be produced for the Canadian National Railways by Hans Tiesler of Audio Pictures. To be photographed in 16 mm. Kodachrome, it will show Canada, its industries and its people from Labrador to Victoria, to

(Continued on Page 10)

Maynard Handles Sales Corp. Pix

Four films from the Motion Pictures Sales Corporation of the USA will be distributed in Canada by Maynard Films. These are:

Prejudice, a short feature dealing with race hatred in America.

Last Port, starring Jean Pierre

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Buyers Attracted To Trade Fair By Overseas Exhibition

Canadian theatre and film industry personnel, flooded with USA-slanted literature of one kind or another, regularly read about how much films do for trade. The films referred to in such literature are, of course, USA films and so is the trade. The result is, naturally, that this aspect of the film's potency has little interest for Canadians, particularly those in the non-government side of the film industry.

But Canada today is a tremendously trade-conscious country, as witness the annual International Trade Fair, the great interest in the state of our economic relations with Britain, etc.

It may come as a surprise to some who have thought very little

(Continued on Page 8)

Brackett Succeeds Jean Hersholt

Charles Brackett, writer-producer with Paramount, has been elected to succeed Jean Hersholt as president of the Academy of Motion Picture Arts and Sciences by the board of governors. Hersholt resigned recently after serving four terms, announcing his intentions shortly after the majors withdrew financial support.

Also elected were George Murphy as first vice-president; Dore Schary, MGM production head, as second v-p; Emmet Lavery, secretary; Fred Metzler, treasurer; and G. Carleton Hunt, assistant treasurer.

Actress Contracted

Phyllis Kirk, stage actress, has been signed to a contract by Samuel Goldwyn.

Selznick-Alliance New Sales Setup

A new Canadian sales organization, Selznick Alliance, Limited, has been formed by the Selznick Releasing Organization in association with J. L. Smith and Ray Lewis of Alliance Films, it was announced by Sidney G. Deneau, vice-president in charge

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Johnston Heard By Canadian Club

Canadians and Americans, although their nations "supplement and complement" each other in many ways, are not an identical people, Eric Johnston, president of the Motion Picture Association of America, told the Canadian Club and its guests in Toronto

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Wilson Pleads Cause Of UK Pix Here

"We would like to increase the playing time of British films in Canada, especially those from non-Rank producers," the Rt. Hon. Harold Wilson, president of the Board of Trade of Great Britain, told a crowded press conference at the Royal York Hotel, Toronto, last week. He revealed that he would confer with John J. Fitzgibbons, CBE, president of Famous Players Canadian Corporation, the Dominion's largest circuit, while here and said that he thought FPCC would be co-operative.

"I will propose to Mr. Fitzgibbons of Famous Players that in those places where there are no

(Continued on Page 3)

King Bros. Purchase

King Bros. have purchased Arthur Nordhem's original, Born to Hang, as a starring vehicle for Peggy Cummins and John Dall.

WILSON-JOHNSTON MUM ON TALK

The two principal figures in the battle between the British film industry and that of the United States met in Toronto last week when Eric Johnston, president of the Motion Picture Association of America, and Harold Wilson, head of the British Board of Trade, had speaking dates within a day of each other.

Possibilities of the meeting, in view of the almost-certain failure of the agreement reached at the recent session of the Anglo-American Joint Industry Council in Washington, had the USA trade excited.

Wilson told Canadian Film Weekly earlier that he had no knowledge of the meetings, findings being unacceptable. At the press conference next day he stated that he and Johnston had had an "informal talk" but would not elaborate on it, while Johnston took the same position later when queried by the Canadian Film Weekly.

Movie-Radio Meeting Weighs CBC-TV

Representatives of movie and radio interests seeking television licenses in the Toronto area were due to meet in that city last week to try to determine what common action was possible towards getting the new medium under way in Canada. The meeting was organized by Al Leary, for many years a leading figure in Canadian radio, who is one of the applicants. Leary is president of Mastervision Corporation Limited, a manufacturing company, and a member of the board of the Radio Manufacturers Association.

Scheduled to act as chairman of the meeting was Harry Sedg-

(Continued on Page 3)

WB's 'Thunder City'

Warners has purchased Leslie Marshall's original story, Thunder City, for a future vehicle for Joel McCrea and Virginia Mayo.

ROBERT CUMMINGS
'REIGN OF TERROR'
A WALTER WANGER-EAGLE LION (Hollywood) RELEASE from INTERNATIONAL FILM DISTRIBUTORS Limited
ARLENE DAHL
WORLD PREMIERE JUNE 16th
RICHARD BASEHART
CO-WORLD PREMIERE JUNE 17th MONTREAL and QUEBEC CITY

THREE GREAT WEEKS at the Uptown, Toronto!

It took a HEAP of livin' to make this House a Home..
But
it only took the 'KETTLES' 24 hours to make this Home a HEAP!
BEWARE of THE KIDS

When the Kettles win a house in a slogan contest..The Roof's Off and the RIOT'S On!

UNIVERSAL-INTERNATIONAL presents

Marjorie MAIN Percy KILBRIDE

The hilarious sequel to "The EGG and I"....

"MA and PA KETTLE"

...the further adventures of the wonderful characters from "The EGG and I" by BETTY MacDONALD

with RICHARD LONG · MEG RANDALL

Produced by LEONARD GOLDSTEIN · Directed by CHARLES LAMONT · Screenplay by Herbert Margolis, Louis Morheim and Al Lewis

Empire - **Universal** *Films Ltd.*

HAROLD WILSON

(Continued from Page 1)

Odeon theatres his theatres play British films," he said.

There had been no approach to the Rt. Hon. C. D. Howe, Canada's Minister of Trade & Commerce, for a quota favoring British films because this is ruled out by the Geneva Conference, he explained. He felt that discussions about British films in Canada should be kept on a business rather than a government level "but if it will help we may consult with him later."

The importance of films as a means of increasing British earnings in this country was indicated by the fact that this was the first matter touched by Wilson, whose position in Britain corresponds to that of Howe in Canada except for greater powers.

When questioned Wilson stated that the British industry's aim is not to increase production but to get greater distribution and exhibition everywhere for those films being made. "There is a desire here to see more British films," he said.

The night before the conference Wilson addressed the Periodical Press Association at its annual dinner, where he said that British films and Canadian visitors were brightening the Old Country's financial troubles.

Earlier that day he officially opened the new showrooms in the Odeon building of the scientific instrument section of Gaumont-Kalee, which is under Edward Harris. Introduced by Leonard Brockington, KC, Odeon vice-president, he stated that he had learned much during his "arduous but profitable" three-week stay.

RKO To Distribute

Westwood Productions, Inc., new independent unit formed by Irving Cummings, Jr., and Ax and Irwin Allen, with Ax Allen as president and Cummings as vice-president, has completed negotiations whereby RKO will distribute the company's first picture.

Ten Studios Sign IATSE Contracts

The International Alliance of Theatrical Stage Employees last week signed individual contracts in Hollywood with the ten major movie studios which Roy Brewer, international representative, said gives the IATSE "sole jurisdiction over all machine and mechanical work in the industry."

Brewer and Harry Shiffman, business agent for IATSE Local 789, hailed the contracts as "the end of the long strife, extending back four years, between the IATSE and Herbert K. Sorrell, head of the Conference of Studio Unions."

THEATRE FOLK GREET VISCOUNT AND LADY ALEXANDER

This scene was photographed at the opening of the Odeon-Ottawa, among the finest of Canada's new theatres. Mrs. Archie Laurie is being presented to Lady Alexander, while Mrs. Frank Fisher (left) and Viscount Alexander of Tunis, Canada's Governor-General, look on.

Behind them are Larry Graburn, Odeon Theatres; Clare Appel, Odeon Theatres; Frank Fisher, Eagle-Lion Films of Canada; and James Cowan, J. Arthur Rank Organization of Canada.

Movie-Radio Meeting

(Continued from Page 1)

wick, president of CFRB, Toronto, who years ago was connected with Allen Theatres. The points of discussion were not available to Canadian Film Weekly at the time of going to press.

Those set to participate along with Leary and Sedgwick were John J. Fitzgibbons, president of Famous Players Canadian Corporation, the Dominion's largest theatre circuit, and Jack Kent Cooke, leading figure in the interests which control CKEY, Toronto, and CKCO, Ottawa, as well as New Liberty Magazine. The Cooke group was also the founder of the Skyway drive-in theatres setup, which was sold to A. E. Silverwood of London, Ontario, and acquired from him by Famous Players.

The planned talk grew out of the suggestion contained in the interim plan for Canadian television made public before the House of Commons in April by J. J. McCann, Minister of National Revenue. McCann stated that the CBC intended to establish television production centres in Montreal and Toronto and "In view of the high cost of television operations, it is felt that individuals or groups interested in establishing a private station in any city may wish to form an association for the purpose of applying for a license."

An interesting aspect of the meeting is that the radio stations represented are affiliated with the Canadian Association of Broadcasters, in behalf of which Joseph Sedgwick, KC, opposed the granting of a broadcasting license to Famous Players at the first meeting of the CBC Board of Governors. He contended that TV was part of "the rapidly expanding art of broadcasting" and should be placed in the hands of the radio interests. J. J. Fitzgibbons, opposing this, held that television was motion pictures under another name. However, several of the radio applicants said at the first hearing that they had made links with Canadian film studios.

The meeting might lead to peace and earlier television if the participants find common ground. Montreal's two applicants, CKAC and CFCF, will likely follow the example of the Toronto group and get together for talks.

Romantic Lead Set

Richard Conte has been set for the romantic lead in Fox' Remember, Oh Remember.

'Prison Warden'

Prison Warden is the release title of the Warner Baxter starrer at Columbia formerly named Beyond These Walls.

SRO-ALLIANCE

(Continued from Page 1)

of sales for the former company. June 1st was the date the new company began operations.

Selznick Alliance will handle product of Alliance Films, which SRO holds the Canadian distribution rights, as well as the product of Alliance films, which in the past has handled outstanding foreign films and reissues. Offices in all the principal exchange cities will distribute the combined product.

Joseph Marks, formerly Canadian sales manager for SRO, is the general manager of the new company, which has its head office at 21 Dundas Square, Toronto.

Tail-end selling of SRO product had been handled since the close of the SRO branch offices by International Film Distributors.

Included in the SRO product which is being released by the new organization are Duel in the Sun, Mr. Blandings Builds His Dream House, The Paradine Case, Portrait of Jennie and The Fallen Idol, as well as reissues of Rebecca, Spellbound, Intermezzo, Since You Went Away, I'll Be Seeing You, Prisoner of Zenda, Garden of Allah, Adventures of Tom Sawyer and Bill of Divorcement.

Bearg At Openings

L. I. Bearg, western division manager of Famous Players, will attend the openings of the company's new theatres in Chilliwack and Kelowna in British Columbia on June 9th and 16th.

Nina Mae McKinney Cast By Paramount

Nina Mae McKinney, well known as a torch singer, has been added to the cast of Paramount's Technicolor western, Copper Canyon, to play the part of Theresa, maid and confidante of Hedy Lamarr.

The role will be her first for Paramount since she embarked upon her screen career twenty years ago in King Vidor's Hallelujah. Since then she has appeared in an average of a picture a year.

Gelinas Gets Award For 'Tit-Coq' Run

A bronze medallion was presented to Gratien Gelinas, Montreal playwright, by the Quebec section of the Society of Canadian Authors when his play, Tit-Coq, opened in Quebec City recently.

The presentation was made by Jean Bruchesi, Provincial assistant-secretary, in recognition of the record set by the play when it ran 200 performances in Montreal.

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SHORT THROWS

AN ALL-INDUSTRY organization to discuss the problems of distributors and exhibitors is being talked about in the USA. Increasing anti-trust action, which in some instances has hurt rather than helped the American Indie exhibitor, is back of the desire for mutual action.

Canada, too, may need something like that. Several years ago such an association was in the process of organization so that conciliation, etc., could be worked out. But the differences were too great between Independents, circuits and distributors and it collapsed.

Good business and the fast-changing character of show business caused a lull in agitation by the Independents. But there are signs that they are becoming uneasy.

EXHIBITORS ARE being reminded by distributors that they are responsible for film while in their possession or in transit, and that it is deemed delivered to them once turned over to the common carrier. That is, in most contracts.

It is suggested that they take out insurance to protect themselves against loss. Replacement value is eight cents per foot for black-and-white footage and 15 cents for Technicolor.

A GREAT MYSTERY is the fate of the two sex education films, Mom 'n Dad and Sins of the Fathers, in Ontario. They were ordered withdrawn from circulation several weeks ago by the censor after being in release for some time. Dr. Bates and his League, it seems, pressured the censor or the censor's superiors.

The films were withdrawn for review by a panel which Bates headed but the dicision of the panel has not been made public yet. The calmness of the owners of both films, widely endorsed by individuals and organizations of equal or superior standing to Bates and his League, is puzzling. Why they stand for the type of undemocratic kicking around they are getting can be answered only by them.

There is a rumor that Bates is trying to get Ottawa to set up supervision of such films — in effect federal censorship. The Bates League seeks also to collect a commission on the earnings of the films of which it approves.

Stars Of Fox' 'Arrow'

Jimmy Stewart and Debra Paget will star in Fox' Arrow.

First Canadian Radio Awards

The first annual presentation of the Canadian Radio Awards, sponsored by the Canadian Association for Adult Education, took place at the Arts and Letters Club last week and was broadcast over CBC. Edward Johnson of Metropolitan Opera fame, who was chairman, called them "a great advance in the development of Canadian cultural life." A. Davidson Dunton, head of the CBC, was among those present and made one of the presentations. The winners got paintings by Canadians.

Sydney Smith, chancellor of the University of Toronto, was to have introduced Johnson but was ill and Ettore Mazzolini of the Royal Conservatory of Music did the honors.

The award in the Variety class went to Wayne & Schuster, who were hailed by the judges as not only Canada's best radio comedians but superior to any on the continent. About their program the judges said: "It is easy, informal and topical . . . it follows a routine without being obvious about it . . . it has speed and bounce without strain and is funny and fresh."

Spark plug for the Awards idea is Dr. Roby Kidd, executive secretary of the body which sponsored them.

* * *

Typodermic Injections

Announcement of an important USA hookup with leading NY personalities is due from Audio Pictures. . . . **Gaumont-Kalee** has moved from Yonge Street into the Odeon building. . . . **Tom Howe**, UK technician living in Toronto, is trying to get in touch with Pat Jackson, who directed The Raiders. Jackson is somewhere in Canada, Tom says, and he would like to hear from him. . . . **Alex Christie** of Montgomery's gave the 20th Century Theatres' girls a free lunch the day before they moved from 21 Dundas Square to the company's new office building at Bloor and Church.

Next Audio short to be distributed by Columbia is Yukon Canada and more are coming up. . . . **Sign of summer:** The room-to-let signs that bloom all over the Huron-Harbord area when the U of T closes and the students go back to their home towns. . . . **What does it take** to make Rita Hayworth happy? Orson couldn't but maybe Aly Khan. Aly is the son of Aga Khan. The old AK likes to get around and so does the young AK. . . . **Bob Hurwitz** and Jack Pechet, those winning Winnipegers, had a reunion when the first-named stopped off here following a visit to his mother in Boston.

There was a fine time at the At Home of Mr. and Mrs. Sydney V. Roth in connection with the Bar Mitzvah of their son, Lloyd William, who is a grandson of Mr. and Mrs. Jake Smith. . . . **Jack Jossey**, the Clevelander who shares Mom 'n Dad and has Ontario drive-in interests, here on the way to his summer place near Bracebridge. . . . **A sign on Church**, near Bloor, informs that a School for Smocking carries on inside.

Eric Johnston looks like a cross between John Fitzgibbons and Earl Lawson. The latter, incidentally, is now in the hospital. . . . **Ray Tubman** told me at the Variety meeting that Will McLaughlin, the popular Ottawa Journal critic, is back home after a spell in the hospital. . . . **George Robertson** from the NTS unit in Acton to the management of the Odeon, St. Thomas. . . . **Jigsaw**, UT meller written and produced by Canada's Fletcher Markle, got some fine commendation from Crowther of the NY Times, a tough critic.

I'm more than happy to hear that Home of the Brave. UA's great motion picture, broke the opening day record of the Woods. Chicago, and has kept its pace. It's the sort of film that we want the public to see for reasons other than commercial ones. . . . **David Brian** to Joan Crawford in Flamingo Road: "Honey, fun is like insurance. The older you get the more it costs."

JOHNSON HEARD

(Continued from Page 1)

last week. He was glad that they weren't. "We are foreign nations to each other in the best sense of the word."

Johnston spoke on "International Trade Problems" and said that "Never have two nations been more generous than we to help straighten out the ruffled map left us."

The USA, which had acquired a trade deficit of 101 billions of dollars from 1934 to 1948, intended ending special aid by 1952 in the hope that countries which have benefited from it would be able to help themselves.

But, he pointed out, other nations should remove deterrents to the flow of American capital which would aid their industrialization. The USA's best customers were the industrialized nations, which created goods to sell and trade. "You can't sell goods to a pauper," he observed. He believed in long-time management deals with the nationals of other countries, the USA suppliers of capital to have a minority position in them, as a means of aiding the flow of American capital abroad.

He spoke of the fear of insecurity and the desire of greater individual opportunity to do away with it, of the atom bomb and the "fantastic" era in which we live—an era in which many horrible and many great things have happened and are happening. "We are going to have to leave the beaten path that is for beaten men" to find the better future the world was seeking, he concluded.

Johnston was introduced by President Peter White, who said that his "life story was a most remarkable chronicle of success" in that he had begun as a newsboy and had become "the representative business man in the most important era of American history." The meeting was a special one, he said, called when it was learned that Johnston would be available to speak. Fifty members of the Periodical Press Association at whose convention Johnston had spent some time earlier, had been invited to hear him speak.

Among those at the head table were His Excellency Hon. L. A. Steinhardt, Ambassador of the United States; H. E. Russell, American Consul-General in Toronto; John J. Fitzgibbons, CBE, president of the Canadian Motion Picture Industry National Service Committee; R. W. Bolstad, vice-president of Famous Players Canadian Corporation; and Col. John A. Cooper, a founder of the Canadian Club over 50 years ago and until his retirement several years ago head of the Canadian Motion Picture Distributors Association.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 14, No. 23 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

City Across the River

with Stephen McNally, Thelma Ritter, Sharon McManus, Peter Fernandez.

Empire-Universal 90 Mins.

TAUT DRAMA IS A REVELATORY INSIGHT INTO THE VICIOUS SIDE OF BROOKLYN SLUM LIFE. HONESTLY PLAYED BY THE RIGHT TYPES. PIC HAS CREDITABLE REALISM. PRODUCER SHANE MAKES EFFECTIVE BOW.

A taut, revelatory insight into a phase of vicious Brooklyn life dealing with street gangs, teenage delinquents and the conditions responsible for their being has been adapted here from Irving Shulman's The Amboy Dukes. It is no pretty spectacle as these brazen youngsters go about their mean ways. They are not a lot to garner any sympathy. They rather inspire the viewer to do something about the basic cause of their actions. Again it is a result of environment and parental neglect. This time the parents are generally away working to support their children who are left to their own devices.

Although Drew Pearson delivers himself of a prologue and an epilogue pointing out the immediate requirements of the problem, the film drama develops as a grim study of a collection of characters who inhabit a run down Brooklyn neighborhood. They are all fix kids. They go to trade schools where they fashion primitive yet lethal pistols for use in street wars.

The centre of attention is two adolescents. They are both involved in the murder of a teacher although only one had a gun on him. Relentless police work enmeshes the duo and the slightly less guilty youngster finally breaks down. A rooftop mixup between the two kids results in the killer falling to his death as the police arrive.

There is a creditable amount of realism in the story with the local argot of Brooklyn very much in evidence as well as certain bits of dramatic and picturesque trivia fitting to the locale. Maxwell Shane produced and directed in stand-out fashion.

CAST: Stephen McNally, Thelma Ritter, Luis Van Rooten, Jeff Corey, Sharon McManus, Sue England, Barbara Whiting.

CREDITS: Produced and directed by Maxwell Shane; Screenplay, Maxwell Shane, Dennis Cooper; Adapted by Irving Shulman from his novel, The Amboy Dukes; Photography, Maury Gertsman.

DIRECTION: Potent. **PHOTOGRAPHY:** Good.

Milton Berle Signs

Milton Berle has signed to star in Warners' Always Leave Them Laughing.

Knock on Any Door

with Humphrey Bogart, John Derek, George MacReady, Allene Roberts, Susan Perry.

Columbia. 100 Mins.

STRONG STORY TOLD IN MOUNTING DRAMATIC SHOCKS, BRILLIANTLY EXECUTED PRODUCTION. BOGART'S BEST. COMMENDABLE ACCOMPLISHMENT IN HANDLING PROBLEM OF JUVENILE CRIMINALITY. BEST SUITED FOR ADULT AUDIENCES.

Telling its strong story in a series of mounting dramatic shocks, Willard Motley's novel unwinds in screen terms a sharp indicting document that has as much potential hidden dynamite in its substance to stir up indicated response as The Snake Pit has done for its theme.

But first it is a brilliantly planned and executed production. The screenplay claws at the viewer's attention. It is a sordid dramatic study in juvenile criminality that lays the blame for the problem where it should be placed. It pulls no punches pointing the accusing finger of guilt in the right direction. It is strong fare best displayed before the adult audience. As another commendable accomplishment in bringing realism and basic truths about an aspect of the American scene, Knock On Any Door should make harping critics of cinematic mediocrity, who are inclined to view USA production in the light of entertainment aimed for the mentality of the conditioned audience, sit up rigidly and take strong note.

The National Probation and Parole Association acted as technical advisers. Producer is Robert Lord. He again demonstrates a brilliant understanding in setting up and delivering pungent, urgent drama. In the directorial category, Nicholas Ray rendered a powerful, moving hand applying pace and deep etching to a story that combines wild moments of criminal action with verbal impacts of astutely contrived dialogue.

As for Bogart in the lead role, it is easily the best thing he has ever done.

Seizing the optic attention of the viewer in the first few moments, the story keeps it on a sustained level as the camera's eye, with no silly frills, details the life and times of "Nick Romano." In the beginning he is picked up in Skid Row, a Chicago locale, for the brutal murder of a cop. He calls on Bogart, a lawyer. John Derek, playing "Romano," is indicted for murder, pleads not guilty. Bogart takes his case.

There follows a sordid, revealing treatment which details the childhood of Derek, his family reduced to mean straits, his environmental susceptability to the criminal's life that breeds in slum districts, the complete lack of proper focus by society that only when outraged takes steps to take its eye in return for an eye.

In court Bogart relates the case history of Derek. Flashbacks tell his story, how he met and fell in love with Allene Roberts, married her, lost job after job, went on to pull a big job. His wife knowing him to be lost to her and expecting a child, is a suicide.

The courtroom sequences of this film are brilliant, highly revealing as the testimony of both prosecution and defense witnesses breaks Derek and under cross-examination by George MacReady he breaks, admits his guilt. Bogart believed him innocent. Derek is sentenced. Bogart makes one of the best speeches in his career as he indicts the world not only for "Nick Romano" but also for all the other potential "Romanos." Derek goes to the chair.

Cast admirably, ensuing performances meet all requirements. Daniel Taradash and John Monks, Jr., who wrote the screeplay, kept it tight and potent. Viola Lawrence edited perfectly.

CAST: Humphrey Bogart, John Derek, George MacReady, Allene Roberts, Susan Perry, Mickey Knox, Barry Kelley, Cara Williams, Jimmy Conlin, Sumner Williams, Sid Melton, Pepe Hern, Dewey Martin, Robert A. Davis, Houseley Stevenson, Vince Barnett, Thomas Sully, Florence Auer, Pierre Watkin, Gordon Nelson, Argentina Brunetti, Dick Sinatra, Carol Coombs, Joan Baxter.

CREDITS: A Santana Production; Producer, Robert Lord; Director, Nicholas Ray; Screenplay, Daniel Taradash, John Monks, Jr.; From the novel by Willard Morley; Photography, Burnet Guffey; Art, Robert Peterson; Editor, Viola Lawrence; Sets, William Kiernan; Sound, Frank Goodwin; Musical score George Anthell; Musical director, M. W. Stoloff; Associate producer, Henry S. Kesler.

DIRECTION: Powerful. **PHOTOGRAPHY:** Fine.

Londres To Direct

Paul Londres, veteran film editor, has been assigned to direct Lippert Productions' Grand Canyon, which Cardinal Films will release in Canada.

Danny Kaye's Next

Stop You're Killing Me, an original by Harry Kurnits and Martin Gable, has been acquired by Warners as a starring vehicle for Danny Kaye.

Little Women

with June Allyson, Peter Lawford, Margaret O'Brien, Elizabeth Taylor, Janet Leigh, Rossano Brazzi, Mary Astor.

MGM (Technicolor) 121 Mins.

WARMTH, ROMANCE AND PATHOS OF THE ALCOTT NOVEL GUIDED BY THE KNOWING HAND OF MERVYN LEROY PROVIDES SCREEN ENTERTAINMENT THAT TUGS AT THE HEARTSTRINGS.

Guided by the knowing hand of Mervyn LeRoy, Louisa May Alcott's novel again becomes a serviceable vehicle for the younger talents at the Culver City lot and they render it in terms that should amply supply the proper notes of warmth, romance, girlish didoes, family, travail, pathos and what have you. The four daughters of the "Reverend March" are a splendid collection of delightful girls. They have been supplied with a screenplay that tugs at the heartstrings makes the eyes become full of tears. With all its sweetness, light and cross examination of the individuals, it shapes up.

Resembling in a sense a bird's nest, the script details the home life of the young girls. It is near Christmas. The period is during the Civil War. The "March" family has been affected by the war and the holiday is not what it might be. But they make the best of it and demonstrate their love for their mother — Mary Astor. In time June Allyson attracts Peter Lawford, a neighbor. She visits him and meets his grandfather, Sir C. Aubrey Smith. They hit it off.

There are real moments of woe and poignancy when Miss Astor sells her hair; Beth, played by Margaret O'Brien, becomes ill, later to die; and Miss Allyson goes off to the city to work at becoming an author. There she meets Rossano Brazzi, a language teacher who inspires her to write about what she knows rather than lend her talents to fictional invention. In time, Elizabeth Taylor and Lucile Watson go off to Europe and the former meets and marries Lawford. Finally Miss Allyson's book is published and Brazzi comes calling to eventually wed the girl.

CAST: June Allyson, Peter Lawford, Margaret O'Brien, Elizabeth Taylor, Janet Leigh, Rossano Brazzi, Mary Astor, Lucile Watson, Sir C. Aubrey Smith.

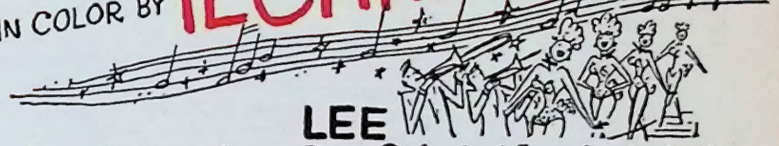
CREDITS: Produced and directed by Mervyn LeRoy; Screenplay, Andrew Solt, Sarah Y. Mason, Victor Alcott; Photography, Robert Planck, Charles Schoenbaum.

DIRECTION: Sound. **PHOTOGRAPHY:** Fine.

WARNER SMASH ROLLING !!!

MY DREAM IS YOURS

IN COLOR BY TECHNICOLOR



STARRING

DORIS DAY ☆ JACK CARSON ☆ LEE BOWMAN

WITH ADOLPHE MENJOU ☆ EVE ARDEN ☆ S.Z. "CUDDLES" SAKALL

DIRECTED BY MICHAEL CURTIZ

A MICHAEL CURTIZ PRODUCTION

SCREEN PLAY BY HARRY KURNITZ AND DANE LUSSIER

MUSIC BY HARRY WARREN • LYRICS BY RALPH BLANE • MUSICAL DIRECTION RAY HEINDORF

WARNER FOLLOW-UP READY!!

JOAN CRAWFORD

FLAMINGO ROAD

ALSO STARRING

ZACHARY SCOTT SYDNEY GREENSTREET DAVID BRIAN

DIRECTED BY MICHAEL CURTIZ PRODUCED BY JERRY WALD

Screen Play by ROBERT WILDER Additional Dialogue by EDMUND H. NORTH Based on a Play by ROBERT and SALLY WILDER

Canadian-Made Films Boost Exports

about it but the drive of Canada for representation in the markets of the world has its film support. That support is the National Film Board, now in its tenth year. In fact, many of the buyers here for the Fair had their first look at Canadian products in their own country through films.

The average Canadian thinks of the NFB in terms of its domestic service, which consists mainly of producing and exhibiting educational films bearing on democratic concepts, the varied life in our country, national unity, explanation of national problems and international relations, and direct guidance in phases of agriculture, etc. This domestic service is rendered to millions of Canadians annually.

Parliamentary critics of the National Film Board and its defenders have limited their arguments to its expenditures and the question of internal value. But the man most responsible for the NFB as it is today, John Grierson, knew its potential value in the sphere of trade, for he was making films for the Empire Marketing Board of Britain before he came to Canada in 1939.

In relation to the trade picture the NFB's budget, so often argued in the House of Commons by a limited group of members, is a small amount indeed. For the current year it is $1,989,910.

But the place of the NFB among Canadian trade boosters is not lost on the Department of Trade & Commerce, nor the London Times. That newspaper ran a story from that angle a while ago written by F. B. Strong from material supplied by the NFB for the Department of Trade & Commerce.

The article, headed "Trade Follows Films" and sub-headed "Presenting Canada to the World," follows:

Kleig lights blaze, "prop men" make final background adjustments, the movie camera is moved into position, the star—a brand new Diesel locomotive—gets its make-up retouched. With the shooting of this scene another of Canada's enterprises will tell its story to the Egyptians, the Latin Americans, the Belgians, the Chinese, and others interested in modern transportation equipment. This celluloid salesman will join the swelling ranks of others, already seasoned globe travellers, in the quest for export markets.

Films about Canada, her industries, and her people are already shown annually in some 60 countries to an estimated international audience of more than 70m. people, all potential purchasers of Canadian goods and services.

(Continued from Page 1)

Canadian manufacturers, however, are conscious of the tremendous selling job which can be accomplished by industrial films abroad in introducing and selling products. Demonstration films convey to foreign buyers and consumers a clear picture of a company's commodities and their specific advantages over competing lines. In this connexion more and more firms are taking advantage of the specialized services offered by the National Film Board and the 45 Canadian Government trade commissioners in 37 countries.

Selling Value

Commercial films for foreign markets are destined to play an increasingly important role in the future. British industry realizes their selling value and appreciates that a good motion picture can provide buyers with a tour of a plant and leave a lasting impression. A recently published list of Canadian industrial films indicates that Canadian manufacturers are also aware of their value. The use of films at the world trade marts, and particularly the Trade Fair, in Toronto, last year, is still further evidence of the trend.

In these days of import and exchange restrictions films offer an inexpensive method of institutional advertising in countries where the sale of Canadian goods is limited or prohibited. Foreign consumers are kept "Canada conscious" and the potential of restricted markets is maintained. Under present conditions of travel difficulties, shortages of exchange and so on, films assist in originating and maintaining sales contacts. A recent example was the case of an English dress manufacturing firm, which immediately placed an order after officials had seen the Canadian film **Fashions by Canada.**

Canadian trade commissioners have at their disposal 16mm. projection equipment and up-to-date film libraries, which help them in their efforts to create interest in Canada as a supplier and buyer of goods and services of all kinds. These modern aids to promotional work supplement the wealth of data on trade and other subjects with which trade commissioners are supplied, such as samples, catalogues, price lists, &c., provided by individual firms seeking outlets for their goods or sources of supply abroad.

Some time ago, aided by the Canadian Manufacturers' Association, Canadian firms were requested to lend suitable industrial films for distribution to appropriate offices of the Canadian Government Trade Commissioner Service. In many cases sound tracks were available in Spanish, Portuguese, and French, in addition to English. Prints were distributed to offices in the various language areas. Trade commissioners have reported a keen interest in these specialized films, dealing with specific industries or processes. The National Film Board, through its distribution section, has placed a steady and ever-increasing flow of films on the international circuit.

The value of films abroad was recognized some years ago by the Department of Trade and Commerce. As a result, such films as **Bluebloods from Canada, Certified for Seed,** &c., were produced specifically for use abroad to promote the sale of Canada's livestock, certified seed potatoes, and other products. The National Film Board's **Certified for Seed** has had an encouraging response. It did much in Italy, for example, to interest Italians in Canadian methods of seed certification. In Argentina, Uruguay, and other Latin American countries, as well as the United States, it has stimulated sales. Manufacturers in many other countries have been impressed by the fact that Canada is the fourth largest industrial power among the allied nations. This information was graphically illustrated in the film **Canada World Trader,** which also shows how and what manufactured goods can be produced in this country.

Again, Britons were told where they were obtaining most of their bacon through the film **Bacon for Britain.** Before extensive showing they were largely unaware of the fact that Canada was their main source of supply. The British Ministry of Food as well as a number of retail and wholesale groups held screenings of the picture, which told the story of how Canada was cooperating in supplying food to Britain.

Canada's tourist industry is being stimulated abroad, a number of films sponsored by the Canadian National Railways and the Canadian Government Travel Bureau being shown in the United States and other countries. They depict the beauties of Canada, from fishing in the Maritimes to mountain-climbing in the Rockies.

The latest production, **Bluebloods from Canada,** is devoted to livestock, and is being distributed to many countries around the globe. The film indicates the high calibre of Canadian breeds and is designed to increase foreign interest in purchasing Canadian breeding stock. Another film planned by the department is **Stuff for Stuff,** which is being distributed in the interests of bettering world trade. As such it is documentary, but should do much from a prestige point of view.

The United Kingdom furnishes a good example of the extent to which Canadian films are distributed. There are at least 29 major industrial firms that maintain film libraries and are regular borrowers of Canadian films. Major distribution, however, is made through the Central Office of Information, which maintains 10 regional offices and has 140 circuits, and which also distributes to 125 film societies. It has distributed 171 National Film Board subjects, and its average monthly circulation of Canadian films is approximately 1,200 screenings. Total yearly audience is estimated at about 5m.

From October, 1947, to January 15, 1948, 134 bookings were made in the United States for four Canadian Government Travel Bureau films by the National Film Board. This amounted to approximately one showing a day. The estimated attendance at each showing is a minimum of 300. Therefore in three months a total of 40,000 people have viewed these films.

There has been increasing interest in Canadian films in Latin America. Distribution non-theatrically in this area consisted of 2,500 screenings to an audience of about 500,000 for the last nine months of 1947. These figures comprise screenings and audiences in Argentina, Brazil, Colombia, Cuba, Mexico, and Peru, from which countries detailed reports were obtained. Reports from other countries do not enumerate specific screenings. An overall figure of screenings in Latin America for the year, allowing for countries for which detailed reports were not received, could be conservatively estimated at 4,000 and the audience at 700,000.

About 30 films in Spanish and Portuguese have been distributed theatrically in Latin America through Clasa Films Mundiales, in Mexico, and Peliculas Mexicanas and its subsidiaries, in Central and South America. Countries in which Peliculas Mexicanas distributes are Argen-

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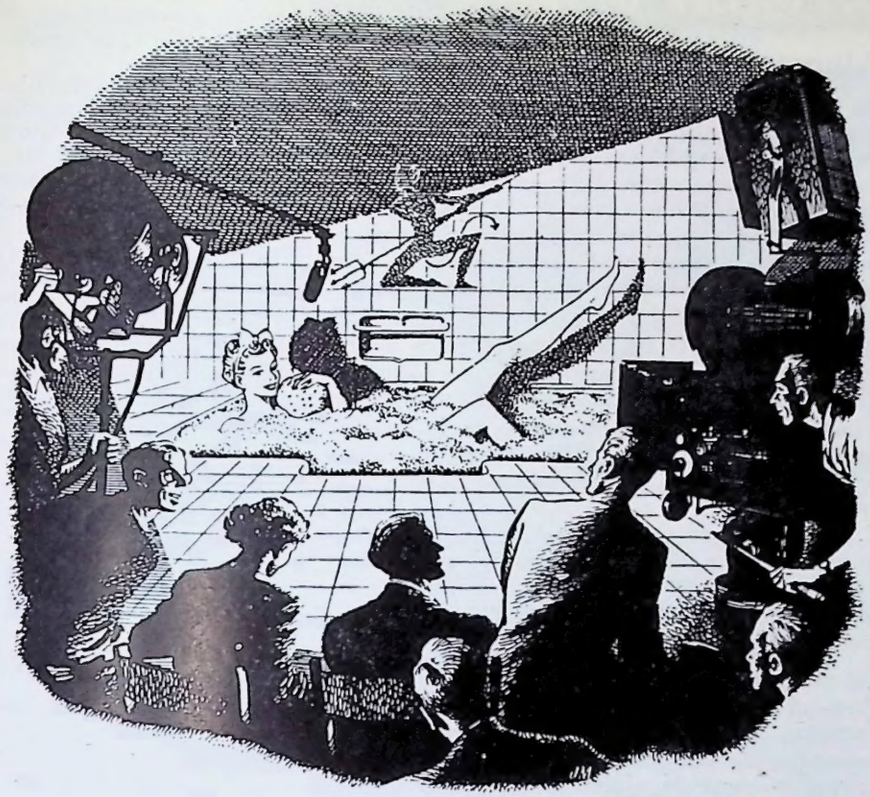

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CANADIAN FILMS

(Continued from Page 8)

tina, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, El Salvador, Guatemala, Honduras, Panama, Paraguay, Puerto Rico, Uruguay, and Venezuela. Since the spring of 1946 it is estimated that the audience amounted to approximately 9m.

European Audiences

There are 1,076 films on deposit with the various diplomatic missions and trade commissioner offices in Europe. While overall audience and screening reports are not available, the Information Attache in France reported that over a three-year period the audience totalled some 900,000. In Norway and Belgium a monthly circulation of 9,270 and 3,078 respectively is reported.

Distribution of Canadian films through the National Film Board office in Australia for the 12-month period ended February 29, 1948, totalled 21,500 screenings, with an audience of 594,342. During the same period audiences totalling some 500,000 were reached in South Africa. In 1947 between 90,000 and 100,000 people attended screenings of Canadian films in the Belgian Congo.

Audience reaction to the various films is favorably recorded in the many letters received by the National Film Board from all parts of the world. Canadian firms are receiving audience reaction to their specialized films in the form of increased foreign business, product inquiries, and requests for agency representation. Instead of the old British rule that "trade follows the flag," it is now "trade follows the film."

'Whirlpool' Shooting

Shooting has started on Fox' Jose Ferrer starrer, Whirlpool.

Star Of 'Palomino'

Jerome Courtland will star in Columbia's Technicolor film, the Palomino.

Managers Switched By FP In Winnipeg

Promotion of Hilliard Gunn manager of the Uptown, Winnipeg, to the management of the Metropolitan, Regina, to fill the vacancy left by the resignation of Harold Gary, has made necessary several switches and promotions in Winnipeg by Famous Players.

Andy Ostrander of the Tivoli replaces Gunn at the Uptown; Lou Termeer, assistant manager of the Metropolitan, takes over at the Tivoli; and Ralph Crawford, chief of staff at the Metropolitan, is promoted to assistant manager there.

— EDITORIAL OPINION —

Something for You to Worry About

One of the most interesting things to ponder is about what sort of arrangement the CBC and the NFB will work out with regard to TV, considering that it is the common ground between movies and radio. Both government agencies are preparing for TV. While those worried about television are looking at the CBC, the National Film Board is quietly moving towards it. One of its key men is in New York studying it and in Ottawa TV shorts are being made.

If the CBC produces television presentations, what will it be doing that the NFB isn't? Parliamentary critics would soon claim that they were performing duplicate functions and demand that they be united in the name of economy.

The CBC today is in the movie business to the extent that it controls theatre TV too. The NFB makes theatrical shorts. How will the Canadian motion picture industry be affected if they get together?

Time will have to provide the answer to that one. Meanwhile it's just one more thing to worry about.

An Unbelievable Offence

(From the Huntsville, Ontario, Forester)

It is difficult to imagine that even a juvenile mind could become so depraved that human instinct would fail to check a mania for wanton destructiveness such as is reported by the management of the Capitol Theatre. Young lads have used pocket knives to slash the upholstering on several of the new and expensive theatre seats. A reward is offered. It becomes the moral duty of anyone having information as to the identity of the persons responsible, to notify Mr. Giaschi. The offence is all but unbelievable. It cannot be attributed to anyone whose mind even approached normal sanity.

TV and Canadian Film Censorship

Judgment has been reserved in the Federal District Court on the petition of five Pennsylvania TV stations to kill a ruling of the Pennsylvania State Board of Censors calling for censorship of all films telecast by video stations.

This is worth watching in Canada, for we have eight censorship boards and their work will seem strange if motion pictures exhibited in theatres are censored and those on TV are not.

Each province has its own standards. How, then, will it be possible to broadcast a film across all of them? The Pennsylvania stations claim protection from the censors because they are in the class of interstate commerce.

Perhaps TV will lead to the end of movie censorship as we know it now and some fairer, less costly and more practical method worked out.

Arlene Dahl Cast

Arlene Dahl will have the feminine lead opposite Robert Taylor in MGM's Ambush.

Bowery Boys Film

Next in the Bowery Boys series at Monogram will be Masterminds.

DRIVE-IN THEATRE, TWO OTHERS OPEN

Jerry Campbell of Sunset Drive-in Theatres Limited opened his 500-car Sunset Drive-in Theatre near Chatham, Ontario, recently. Two openings last month previously unreported were the 425-seat, $50,000 Quonset theatre in Salmon Arms, BC, built by the Community Co-operative Association, and the Paramount in Sydney, NS, built by Dan P. MacDonald in affiliation with Famous Players.

Nearing completion are Bishop D. Miller's house in Taber, Alberta, and a drive-in near Belleville, Ontario, being built by the Ochs Management Company.

A new theatre to replace the old Royal in North Bay, Ontario, is being planned by 20th Century Theatres.

'THIS IS CANADA'

(Continued from Page 1)

movie audiences throughout the world.

The film's direction from a standpoint of script will be worked out between Audio and CNR departments but its literary treatment will be placed in the hands of a Canadian writer of national standing.

Careful approach to the film is indicated by the fact that Louis Applebaum, who scored Tomorrow the World and G.I. Joe for Lester Cowan and is now scoring Lost Boundaries for Louis deRochemont, will apply his talents to it. Applebaum is Canada's leading composer of film music.

Audio Pictures is now the official producer of films for the CNR, having delivered a number of shorts to date. This Is Canada is the first feature for the railway.

MAYNARD-MPSC

(Continued from Page 1)

Aumont and Maria Montez. The film was made in France with frozen money but the dialogue is in English.

Movie Crazy, first of the Harold Lloyd reissues, which is due to follow Champion into the Globe Theatre, New York.

Tabu, shot in the South Sea Islands and originally released by Paramount.

Neil Agnew, head man of Motion Picture Sales Corporation, has acquired distribution rights to two highly-touted operatic films, Carmen and Pagliacci.

Motion Picture Sales Corporation is the USA distributor of Maynard Films' Sins of the Fathers, produced in Canada by Canadian Motion Picture Productions.

'Eagles of The Navy'

Alan Ladd and William Bendix have been cast in Paramount's Eagles of the Navy.

Nazzaro To Direct

Ray Nazzaro will direct Columbia's Hoedown.

MGM Lends Hutton For 'Annie' Lead

Betty Hutton has been borrowed by MGM from Paramount for the title role in Annie Get Your Gun, replacing Judy Garland, who recently walked out after the picture had been in production for four weeks. Miss Garland was suspended from salary at the time.

Paramount announced that Let's Dance, in which Miss Hutton was to star opposite Fred Astaire, will be postponed until the completion of Annie Get Your Gun.

America's best loved story...Now a great motion picture...Written by John Steinbeck...America's great story-teller!

The mother who bowed to a greater influence
The friend who saw the faults of the others
The boy who lived a great adventure
The grandfather who had to share his memories
The father who tried to be something he hated
...the dream of a boy to be the circus ringmaster...
...or the dream to be King Arthur's most gallant knight

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